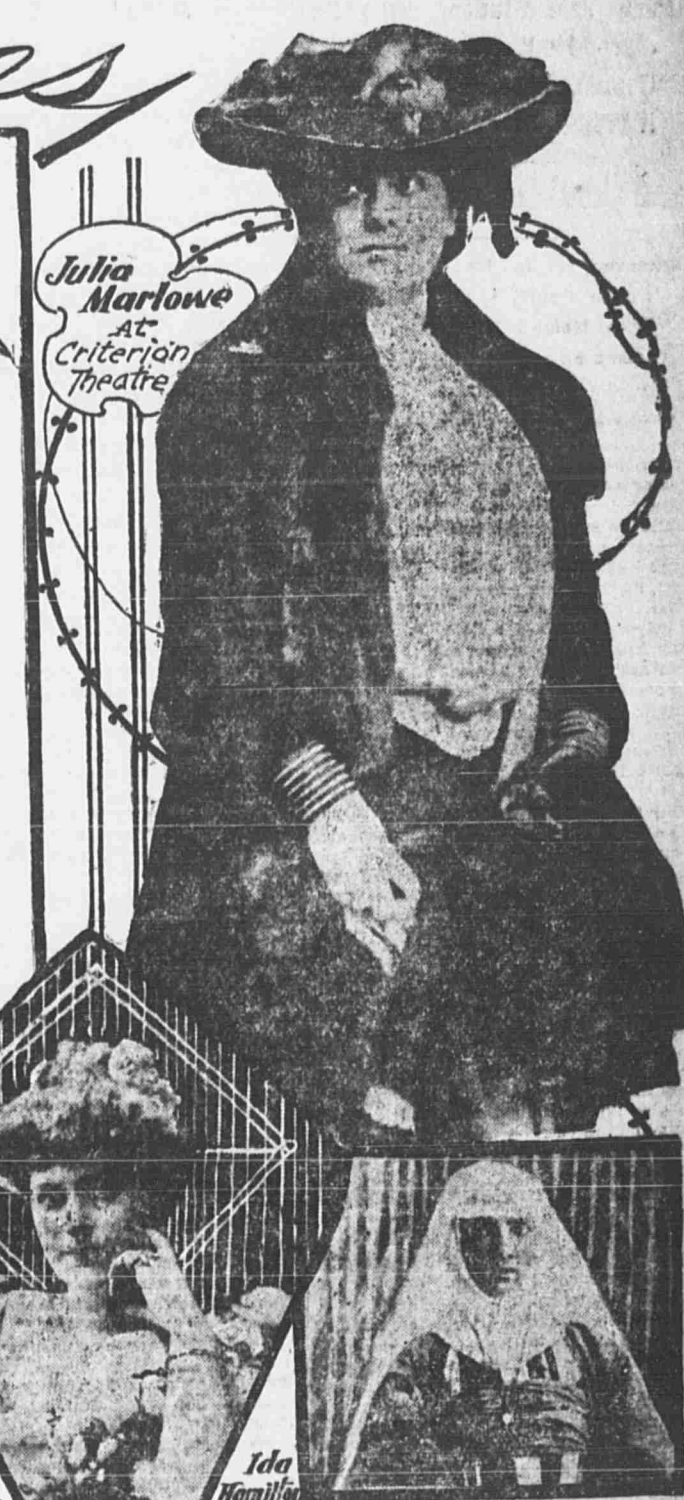


## WORLD'S HOME MAGAZINE.

ALL THE NEWS AND THE LATEST GOSSIP OF THE NEW YORK THEATRES.

## Kate Carew's Caricatures

Minnie Ashley  
At Daly's Theatre.Belasco  
the SorcererThe Mansfield  
Brutus  
As He  
Is  
BrawnyJulia Marlowe  
At  
Criterion  
Theatre

New Draught for Jaded Theatregoers Mixed by the Skilled Belasco—"The Darling of the Gods" Marks a Fresh Era in Dramatic Production—Meanwhile "Silver Slipper Girls" Go Thirsty—Spirit of Barnum lives in Mr. Mansfield.

WHEN it comes to being the theatrical bartender, Mr. Belasco may remove his black cravat and put on the white badge of service. He has won the post of honor by the concoction of a new dramatic draught. It is called "The Darling of the Gods." It might also be called "a drink." It is a poultice of stage coloring, as intoxicating to the senses as the perfect blending of the rarest liquors.

Turn from the poppy, for the Land of the Lotus awaits you in Forty-second street! Here faithful slaves of the theatre habit may at last gain emancipation from the nauseous potions they have grown sick of swallowing.

Mr. Belasco has furnished a new intoxicant. It will not be necessary for him to blow in the bottle and to take so other. There is no other. There is never was such another, and it will likely be many a moon before there is another such, unless this same wizard has not exhausted his genius as an expert mixer.

It may smack of the bar-room to thus describe Mr. Belasco's creation, but once you have felt its seductive spell you may agree with the simile.

It is to the subtle senses that this beautiful picture drama most strongly appeals. You are made drunk to such a degree that you witness torture and a death with a passive pleasure, feeling that out of dark deeds will grow brighter and more wonderful pictures.

And when you rise to go you tell "a-h-h!" on his lips, in such unusual gentleness of tone is every word spoken and in such careful restraint is every gesture kept. He has made actors and actresses with the same touch. Likewise he has made "theatrical history."

"'Tis better to lie a little than be unhappy much."  
—"The Darling of the Gods."

clerical-looking little man—master of light and shadow.

Neither did a scrub-woman who emerged with pail and brush from a remote corner see him. But she saw something else. She saw that the door leading from the gallery was open.

"Who left that door open?" she demanded.

"Mr. Belasco," she was told.

"Well," was her teary rejoinder. "He ought to know the better. It's against the rules."

And with that she slammed and locked the door!

"And this is the end of love—whose other name is good-by!"  
—"The Darling of the Gods."

MANAGER AND WINE AGENTS.

The intoxication of "The Darling of the Gods" brings the reminder that if Manager Fisher, of "The Silver Slipper," were not a pronounced advocate of temperance, he could pass around real wine between the acts to patrons of the Broadway Theatre. Ever since "The Silver Slipper" was put up, all the wine agents in town have been importing him to use their brands in the Champagne Dance.

Two offers were made to him the opening night. One agent said if his wine were used he would send a case to the box office for the house staff brand for a week. Another agent offered to send a case to the apartments of Mr. Fisher Tuesday and Saturday. The offers mounted up until they embraced a proposition to furnish wine between the acts, instead of water, if Mr. Fisher would consent to use a certain brand for the girls in the Champagne Dance, show the labels conspicuously, and print a small announcement in the programme that such and such a wine was used.

As a matter of fact, it would be impossible for the young women to partake of wine in the specialty, even if they liked the stuff, which, of course, they don't. They grate so swiftly and spin so persistently that when they go off the stage they are so dizzy they can scarcely stand. If they used the real stuff they would probably pivotette clear out into the audience.

"Philanthropy and business make a poor team."  
—"The Altar of Friendship."

MANSFIELD AND BARNUM.

After all, there's a good deal of the Barnum about Mr. Mansfield. This may or may not be intentional on his part. Some think one thing, some another. But that the quality exists—at least in effect upon the public—there is no disputing.

which marks the summer day in smaller towns "when the circus comes to town." There was really nothing to see—nothing but some canvas "sets" with dingy side up, and a few traps which would have attracted no attention had they been stacked up in front of a second-hand store.

But there was nothing else of such fascinating interest in Broadway this day. The spectators didn't know what the things were, and they didn't care. What they did know was that the baggage of Richard Mansfield, a part of his "seventh thousand dollar production of 'Julius Caesar,' a part of the gigantic dramatic scheme which involves a \$30,000 private car, wherein colored slaves wait and tremble on every word of their imperious lord and master.

All of which proves the value of advertising.

"The trouble with the drama of today is that it's so—so dramatic."  
—"The Altar of Friendship."

SPECULATORS ARE SAD.

Those vacant rear rows at the Herald Square this week mean sadness to the speculator, as well as indicating to Mr. Mansfield that an admiring public is not falling over itself to see him as "the noblest Roman of them all."

Even though we might feel an impulse to sympathize with the star, few of us are likely to shed commiserating tears with the gentleman of the sidewalk who track us to the very threshold of the theatre trying to persuade us to buy their seats at advanced prices whether or not we already have tickets of our own.

The speculator is flourishing anew in Broadway. The Sunday night concert at the more important theatres having imbued him with fresh hope and added zeal. Doves of him are to be encountered in the vicinity of places of amusement, where marked, or even fair, success of the attraction gives him an excuse. There is likewise evidence he is in managerial favor with certain theatres along "the electric strip."

This suspicion is strengthened, if not confirmed, by the fact that he is frequently to be met with in the offices of managers.

In the business department of one of the Broadway theatres this week a speculator whose face is as familiar as the dazzling sign on the front of the house was seen in earnest consultation with the manager.

There was nothing in their attitude toward each other to suggest that the speculator was "on the carpet."

To the contrary, he seemed to be "on velvet." The man whose name appears on the front page of the programme and the importunate gentleman whose voice is heard in the street, appeared to be earnestly discussing a business proposition. What they said was spoken in such guarded tones that only they could hear. They might have been talking about the weather.

But it was the day before the blizzard.

Maxine Elliott—Did you ever have to go to somebody and confess yourself to be a brainless idiot?

Nat Goodwin—Never. My friends have always taken it for granted.

IS THIS A JOKE ON "NAT?"  
On the opening night of "The Altar

## BELASCO, MAGICIAN AND REFORMER.

BELASCO, the Sorcerer, will bear watching. This is best understood in an eyrie not a thousand miles from Broadway and Fortieth street, where a battery of more or less eagle eyes is trained upon the Simon Magnus of Forty-second street and his temple of the black art.

Your Uncle David is flying high because he needs elbow room, and that's to be found only at the top. Things theatrical are moving swiftly; history is a-making. "It is not a revolt, sire, it is a revolution!"

It is too late now to lament the passing of the old-time "artistic manager." Unless the eye of prophecy be afflicted with strabismus, the passing of the IN-artistic manager is in sight—the manager who handles the drama as Brother Baer handles coal—and the Wallacks and Dalys and Palmers are about to be avenged by Belasco.

Belasco is artistic—passionately artistic. His theatre compares with the most pretentious of its rivals as a creation of Viro's world with a bargain from Division street. His stage pictures are even more beautiful as works of art than they are amazing as mechanical illusions.

If that were all, it would not be enough, and the Wallacks and Dalys and Palmers would still go unavenged. But apart from the making of stage illusions—which, however artistic, are, after all, only an apotheosis of Mr. Crumple's pump—Belasco knows and teaches acting as Marchand knows and teaches singing. It is rooted in him.

Most important of all, he has caught and tamed two of the strongest, deepest, blindest, blindest actresses in the country. There's no doubt about that, after Blanche Bates's performance in "The Darling of the Gods." In sheer force of wild, primitive woman-nature, she and Mrs. Carter haven't a serious rival. And they are both under the fostering care of Belasco, growing higher and deeper and fuller.

Of the two, Blanche Bates is the more unlike anybody else—the more in a class by herself. You can't most always sometimes see the bouncing Blanche's finish, but in weight and reach and aerial hitting power she's growing like a weed, and already most of the hidden heartstrings of humanity are clutched in her fair young fists.

As for the drama itself, it may be that Belasco has more respect for it than he pretended when he concocted "Du Barry." That misdeed proved that he knew his actress and his public. "The Darling of the Gods" inspires a hope that he knows better.

KATE CAREW.

a new and personal interest. Mr. Chambers made an expressive and admiring gesture in the direction of Mr. Goodwin. Mr. Dillingham smote his lustrous thigh and acted as though he could scarcely restrain himself from climbing over the footlights and telling Mr. Goodwin what was in his mind.

Next day the man who dramatized the Pope announced in all seriousness that he was going to write a play for Mr. Goodwin.

Now the question is, who made the arrangements, Mr. Goodwin, or Mr. Dillingham and Mr. Chambers, as "a little surprise" on "Nat?"

ONLY ONE NEW PLAY NEXT WEEK.

NEXT week will have but one "first night," that of "The Cavalcade," the new Southern romance by George W. Cable, in which Julia Marlowe will begin an engagement at the Criterion Theatre on Monday evening. The heroine is married, and earnestly discussing a business proposition. What they said was spoken in such guarded tones that only they could hear. They might have been talking about the weather.

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IS THIS A JOKE ON "NAT?"  
On the opening night of "The Altar

Opera-house throughout the week in "The Only Way."

At the Empire Theatre on Thursday afternoon students of the American Academy of Dramatic Arts will present for the first time in this country Gerhart Hauptmann's drama, "Lonely Lives."

GRAND OPERA—OTHER MUSIC.

Italian, French and German opera will be presented by the Grau company at the Metropolitan Opera-house. On Monday night the bill be "Aida," with the same cast as at the opening performance; Wednesday evening a revival of Meyerbeer's "Le Prophete," with Mme. Schumann-Heink as Fides; Friday evening, Puccini's "Tosca," in which Mme. Emma Eames will sustain for the first time the part of Floria Tosca; Saturday afternoon, "Tannhauser," with Mr. Anthes in the name part, and Saturday evening, "La Traviata," with Mme. Sembrich as Violetta. On Tuesday evening and Thursday afternoon performances will be given in Philadelphia.

The fifth free organ concert at the First Presbyterian Church will be given Tuesday evening.

Mrs. Julie Wyman, mezzo-soprano, will sing at a concert to be given at the Collegiate Reformed Church Tuesday evening.

Michael Bonner will give a violin recital at Miss Elizabeth L. Konec's school Wednesday evening.

SUNDAY NIGHT CONCERTS.

The soloists of the Grau company who will participate in to-morrow evening's concert at the Metropolitan Opera-house are Mme. Gadski, Miss Carrie Bridgwell, Mr. Blumhagen and Mr. Bliss, together with the entire orchestra.

Pietro Mascagni, with the full orchestra and chorus of his late opera company, is announced to give a concert, which will include selections from "Raffini," at the Herald Square Theatre Sunday evening.

Sunday night vaudeville concerts will be given at the various theatres where this form of entertainment is established.

VAUDEVILLE BILLS.

Miss Mary Norman, called "the society caricaturist," will be the headliner at Keith's.

Dolan and Lennarr, in "Taking Chances," will lead the bill at Pastor's Proctor Theatres; Lottie Brandon, the cyclist, will "loop the loop" at the Twenty-third street house. "Saints and Sinners" will be revived at the Fifth Avenue. "Uncle Tom's Cabin" will be played at the Fifty-eighth street house. "Alvin Karpis" will be the bill up in Harlem. Mr. and Mrs. Mark Murphy will lead the bill over in Newark.

Hyde's comedians will furnish the fun and features at the Merry Musical. The colored pictures of the cinematograph will continue to excite the admiration of visitors to the Eden Musee. "Lalou," the world's greatest living marvel, will be the star freak at Huxley's.

Beautiful burlesques will hold court at the Dewey.

Amusements.

GRAND, Kyrle Bellew  
Next week, DAN DALY  
DALY'S A COUNTRY GIRL.  
METROPOLIS Eves. 8.15. Mats. Wed. & Sat. 2.15. Thurs. Mat. To-day.  
NEXT WEEK—ANDREW MACK.  
MRS. OSBORN'S PLAY HOUSE  
Eves. 8.15. Thurs. 2.30. "FAD AND FOLLY."

Amusements.

HUBER'S MUSEUM.  
LALOO.  
THE WONDERFUL DOUBLE  
MURDER INTO ONE. A Most amazing and agreeable sketch that does not offend. They are one, yet are two, with 4 arms, 4 legs, 4 feet, 4 hands, this marvelous dual phenomenon. Prince Luke's Russian Comedies, Lily, Human Bull, Hard Bull, Oils, Snake Chatter, Midget Policeman.

METROPOLITAN OPERA-HOUSE.  
GRAND OPERA SEASON, 1902-1903.  
Under the direction of Mr. MAURICE GRAY.  
To-night, Dec. 6, 8—At Pop. Prices. LOHENGRIN.  
Sun. Dec. 7, at 8.20. Grand Popular Concert.  
Gadski, Bridgwell, Blumhagen, Bliss.  
Mon. Eve., Dec. 8, at 8. LE PROPHETE.  
Wed. Eve., Dec. 10, at 8. TOSCA.  
Fri. Eve., Dec. 12, at 8. LA TRAVIATA.  
—WEATHER PERFORMERS.

14th St. Theatre.  
Near 6th Ave.  
Mats. Wed. & Sat.  
Positively Last 3 Weeks.  
FARWELL PERFORMANCE Saturday, Dec. 13.  
MR. CHAUNCEY  
In his best play.  
OLCOTT  
OLD LINEROCK TOWN.  
"Olcott's New Songs a Great Success."

Webster & Fields' MUSIC  
Broadway & 20th St.  
HALL. Mats. Tues. & Sat.  
AMERICAN 42d ST. & 8TH AVE.  
Eves. 8.15. 25c. 50c. 75c.  
MAT DAILY. A LAZY DAY OF QUALITY.  
(Next Mon.) 25c. Next Week—Slaves of Russia.  
Ted Marks' Big Concert Sunday Night.

EMPIRE THEATRE. Broadway & 40th St.  
Eves. 8.30. Mats. To-day & Wed. 2.15.  
WM. FAVERHAM IN IMPROBUDENCE.

CRITERION THEATRE. Broadway & 44th St.  
Last Mat. To-day at 2. Last Night at 8.  
VIRGINIA HARNED IN IRIS.  
DEC. 8—JULIA MARLOWE IN THE CAVALIER.

GARRICK THEATRE. 25th St. & 7th Ave.  
Eves. 8.25. Mats. To-day & Wednesday, 2.15.  
MARY THE STUBBORNNESS  
OF GERALDINE.  
By Clyde Pitch.

NEW SAVOY THEATRE. 24th St. & 6th Ave.  
Eves. 8.30. Mats. To-day & Wednesday, 2.15.  
ETHEL BARRYMORE A COUNTRY HOUSE.  
Followed by "CARROTS."

KNICKERBOCKER THEATRE. Eves. 8.30. Mats. To-day & Wednesday, 2.15.  
MR. N. C. MARY MAXINE  
GOODWIN—ELLIOTT  
IN "THE ALTAR OF FRIENDSHIP."

GARDEN THEATRE. 27th St. Madison Ave.  
Eves. 8.30. Mats. To-day & Wednesday, 2.15.  
E. S. WILLARD. THE CARDINAL.  
Followed by "The Professor's Love Story."

MADISON SQUARE THEATRE. 24th St. & 6th Ave.  
Eves. 8.30. Mats. To-day & Wednesday, 2.15.  
LIEBLER & CO.'S AUDREY.  
By Harry Johnston.  
"A wondrous pretty play. Will be at true as Wall for Misses Eleanor Robson."—Herald.

WALLACK'S Eves. 8.30. Mats. To-day & Wed. 2.15.  
J. HACKETT THE CRISIS

KEITH'S Eves. 8.30. Mats. To-day & Wed. 2.15.  
3d Ave. Mat. To-day. "The Professor's Love Story."

Amusements.

3d Ave. Mat. To-day. "The Professor's Love Story."

Amusements.

3d Ave. Mat. To-day. "The Professor's Love Story."

Amusements.

VISIT PROCTOR'S TO-NIGHT. 25. 25c. Reserved Every Act & Eves. Full Orchestra. Continuous Vaudeville. Chas. Case, Marvellous Merrill, Hayes & Sullivan, Taylor-Richard Co., Drayton, 25c.

5th Ave. AUNT JACK. William Drayton, Minnie Seligman. All Favorites. Stock, with Vaudeville Features.

58th St. "QUEEN OF CHINATOWN." M. McGonery Irving, Miss Crawford, All Favorites. Vaudeville.

125th St. THE LAST APPEAL. Adelaide Keim, Ned Howard Fowler, Permanent Stock Favorites. Vaudeville. BEST STOCK COMPANIES IN NEW YORK.

HERALD SQUARE THEATRE. Eves. 8.30. Mats. To-day & Wed. 2.15. MR. RICHARD MANSFIELD In Shakespeare's Glorious Tragedy, JULIUS CAESAR.

PRINCESS. Eves. 8.30. Mats. To-day & Wed. 2.15. Weldon Grossman & Co. The Night of the Party. Eves. 8.15. Mats. To-day & Wed. 2.15. A CHINESE HONEYMOON.

Manhattan Eves. 8.30. Mats. To-day & Wed. 2.15. MRS. FISKE. MARY MACDONALD. \*\*SEATS FOUR WEEKS IN ADVANCE.

ACADEMY OF MUSIC. 14th St. & Irving Pl. 30 MONTH—A MELODRAMATIC SENSATION. THE NINETEEN AND NINE. Prices—\$3.50, 75c, 1.00. Mats. Wed. & Sat. 2.15. Eves. 8.15.

PASTOR'S 30 AVE. CONTINUOUS. DAVIDSON & MEUSCHER. POST & CLINTON. A GREAT SHOW TO-DAY.

BROADWAY THEATRE. 41st St. & Eves. 8.30. Mats. To-day & Wed. 2.15. THE SILVER SLIPPER.

CIRCLE. Theat. Eves. 8.30. Mats. To-day & Wed. 2.15. "ARISTOCRAT."

THE DEWEY. Matinee To-day. Bon Ton Burlesques. To-morrow Night. Grand Concert. 25c-50c.

HARLEM Empire Theatre Co. Eves. 8.15. Mats. To-day & Wed. 2.15. The Wilderness. To-morrow Night. Vaudeville Concert.

BIJOU MABELLE GILMAN SATY MATS. In the Mocking Bird. SEATS READY FOR THE HOLIDAY MATINEES.

BELASCO THEATRE. Eves. 8.30. Mats. To-day & Wed. 2.15. BLANCHE BATES IN "THE ONLY WAY."

ATLANTIC GARDEN. Bowery. "Edna" & Newman. Heddy & Prescott. Sullivan & Piquelena. Hodges & Launchers. Grimes & Gower.

VICTORIA. 42d St. & 7th Ave. Eves. 8.15. Mats. To-day & Wed. 2.15. VIOLA ALLEN. INTERNATIONAL CITY.

STAR. Eves. 8.30. Mats. To-day & Wed. 2.15. The Hottentot Venus on Saturn. "SALLY IN OUR ALLEY."—Popular Prices.

WEST END THEATRE. NEXT WEEK MARGARET MAY—WINCHESTER. THE 4 GIGARS

Brooklyn Amusements.

COL. SINN'S MONTAUK SAT. ONLY.

S. LESLIE CARTER, BARRY.